



THE UNIVERSITY OF BRITISH COLUMBIA

Faculty of Education

**Master of
Educational
Technology
Program**



Inclusive Makerspace - Indigenizing our Favourite Places

**Encouraging Self Reflexivity and Connection to Indigenous
Experiences and Ways of Being**

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Overview of the challenge

Participants are challenged to create an art piece that encapsulates the personal connections and feelings for a specific space in Canada, as well as the Indigenous connections, history, and cultural significance. Participants would use two or more mediums to artistically represent the diverse Western and Indigenous connections to the land, as well as the participant's personal and family connections.

Materials and Resources Required

- Art supplies for physical option:
 - Base: ex: paper, canvas, cardboard, wood, glass, etc.
 - A mixture of any medium: (ex: Paper, canvas, cardboard, recycled materials, markers, paint, glue, chalk, charcoal, etc).
- Supplies for digital option:
 - electronic device (ex: phone, computer, tablet, etc)
 - collage app or drawing app:
 - Google Slides, Canva, Procreate, Google Jamboard, Padlet, Google Photos.

Google Slides 	Canva 
Interactive Digital Map of Native Lands Across the World 	First Nations of Canada Interactive Map 

First Peoples' Cultural Council Interactive Map 	EDIDA Framework 

Inclusive Maker Challenge Instructions

1. **Choose a place in Canada that you are personally connected to (one of your favourite places to be or visit):**
 - a. briefly think about what makes this space meaningful to you.
 - i. ex: family connections, friends, positive memories, beautiful landscapes, etc...
 - b. Once done, by using the various interactive maps linked above, look into the Indigenous connections to this specific place.
 - i. Who traditionally lives there or lived there? Were they removed from the land? Are they still removed from the land? Where are they now? In what ways was this specific place important to the Indigenous community?
2. **Use two or more mediums to illustrate the two aspects you explored in step one:**
 - a. creatively explore the ways in which you can represent the Indigenous and Western connections to the land.
3. **Once Done, Share and Discuss:**
 - a. Display art pieces of all participants in a gallery form (laid out or hung up) to allow for all participants to view the work of others.

- b. by displaying the work this way, participants can start discussions on the topic of reconciliation and positionality in a community-based forum, in comparison to a presentation-based alternative.

Challenge Objectives

1. Explore our positionality by reflecting on meaningful places and their connection to Indigenous communities.
2. Decolonise our understanding of art and presentations.
3. Apply universal design for learning by providing alternative options to meet the needs of all participants.
4. Reflect on what it means to create a truly inclusive and safe space for all learners.

Critical Questions for Consideration

- Is it possible for a place to have meaning and deep connection for multiple people and communities at the same time?
- How does it feel to know the Indigenous history and connection to your favourite place?
- What will you do with your newfound knowledge?
- How can you find other creative ways to decolonize your understanding of the places we live and learn in?
- Does your favourite place hold a new meaning in your heart now? Why or why not?

Background/ Additional Information

<u>Teaching Transformatively - Angela Reynolds, Anneke Nussbaum, and Chris Rugo</u> 	<u>Teaching Transformatively: Culturally Sustaining Pedagogy Toolkit</u> Podcast 
<u>First Peoples' Principles of Learning</u> 	

Inclusivity Focus

This Makerspae Challenge focuses on many of the principles discussed in the podcast ‘Teaching Transformatively’, where guest speakers Angela Reynolds, Anneke Nussbaum, and Chris Rugo raise various ways in which listeners can become more involved in allyship and decolonization within their school or classroom.

By spending time to personally reflect on meaningful connections to the land and the Indigenous histories that are intertwined, participants are able to actively decolonize the space they hold dear and reframe their perspective of the lived experience in Canada.

The EDIDA framework seen through the First Peoples Principles of Learning states that “Learning is holistic, reflexive, reflective, experiential, and relational (focused

on connectedness, on reciprocal relationships, and a sense of place), as well as “Learning is embedded in memory, history, and story” (First Peoples Principle of Learning). By exploring these principles through art and personal connection, participants are supported to diversify their thinking and approach to learning about the land.

No-tech, Low-Tech, High-Tech Options

No-tech: Participants can participate by orally describing their connection to the place and using shared knowledge of the land to explore possible indigenous connections. Participants can later expand their exploration by drawing their palaces and creating a collage with the other participants.

Low-tech: Participants can explore their favourite palace through memory and use physical art supplies to represent their connections. Participants can use a device (phone, computer, tablet, etc) to research the Indigenous connections to the space. Participants can later add their artistic representation of the Indigenous connections to their original art piece.

High-tech: Participants can develop a slideshow, PowerPoint, or video about their artistic journey and research process. This can later be shared both physically through an in-person or virtual presentation.

Extensions

1. Tools such as Zoom, Google Slides, Canva, and Jamboard provide extensions for those participating virtually to interact live.
2. Host group developed art galleries, both virtually and physically, that allow participants to share and interact with one another’s work and journey.

References:

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